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ABSTRACT

The document presents Module 7, gifted/talented students among the disabled, of the Star Power modules developed for school personnel who have an interest in or a need to explore the area of gifted and talented education. It is explained in an introductory section that the modules can be used for independent study, for small group interaction, or for a large group inservice program. The goals of this module are to discover positive contributions which gifted/talented students who are disabled may make and to encourage development of potential and of positive self concepts while these students explore areas of high potential. Sections include the following: enabling objectives (such as devise appropriate ways to encourage disabled students to develop or improve their self concepts); rationale to establish a frame of reference; preassessment tests and evaluation; instructions for scoring the preassessment instrument; activities to develop self concept, to motivate with art, photography, drama, filmmaking, written communication, and to encourage kinesthetic and auditory learners; and postassessment procedures. (SBH)

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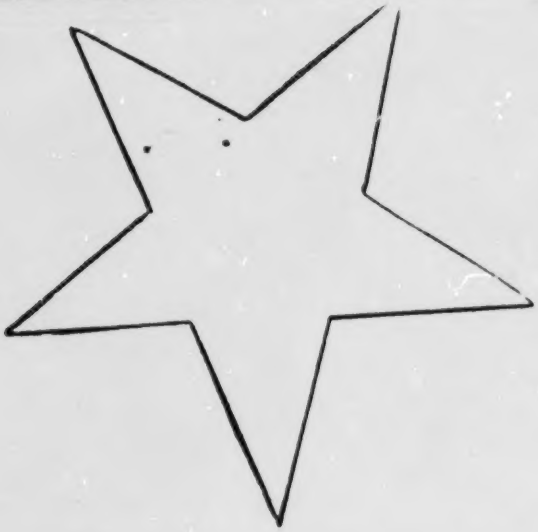

star power

providing for the gifted & talented

MODULE 7

GIFTED/TALENTED STUDENTS
AMONG THE DISABLED (HANDICAPPED)

by

Nancy Alexander

EDUCATION SERVICE CENTER, REGION XIII

7703 North Lamar

Austin, Texas 78752

1977

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We would be remiss if we did not also recognize here the splendid contributions of more than 35 mothers in the Richardson area, members of different parent associations for the gifted and talented, who also participated in the field testing.

PROCEDURE

The modular approach to professional growth is an alternative to attending workshops and institutes which may be inconveniently located and to taking college courses which may be scheduled at times that are awkward for the individual. The modules can be used for independent study, for small group interaction, or for a large group in-service program. They have been designed to serve as a minicourse, an introduction to the study of gifted child education.

The following is a step-by-step description of the proper procedure.

1. Read the goals and objectives thoughtfully so that you know what is expected of you by completion of the module.

2. Read the rationale to establish a frame of reference.

3. Try the preassessment and compare your responses with those given in the preassessment evaluation.

4. Score your responses IF YOU WISH; then determine whether you will complete those activities specified in the section headed "Entry Level" or whether you will select the activities you feel you need.

5. Proceed to work with the activities identified.

6. Try the postassessment to find out how successful you were in attaining the established objectives.

7. Compare your responses with those given in the postassessment.

8. Decide whether you will recycle as directed, proceed to another module, or invest your time and energy in something else.

The other modules in the STAR POWER series are listed on the inside back cover.

PREFACE

The non-handicapped know so little about how it feels to have one or more disabilities and have to live in a world where others can see clearly, hear well, speak without effort, comprehend what others say or write, and control muscular responses.

In an effort to understand the way it is with the handicapped (disabled), I read seventeen personal narratives by those who were blind, blind and deaf, paralyzed, stricken by incurable illnesses... Much as I learned from each of these true stories - some told with delightful humor - I <u>really</u> found out how hard it is for a disabled person to TAKE ONE STEP, and then another and another, from the book by that title.

The author, Evelyn Ayrault, was born with cerebral palsy at a time when little was known about this disability. Her parents were determined throughout her life to show her no pity (for which she was always grateful), to pay her no special attention, and to give no extra benefit which might discriminate against her younger non-handicapped sister. At first these parental attitudes were helpful because they forced her to learn control which was very important in her development. But later when Miss Ayrault had to cope with uncomprehending school authorities, uncooperative fellow employees and superiors, and uncompromising regulations, her parents' attitudes proved to be a demoralizing element which caused her considerable grief.

I learned more from this one book than from all of the others, and I recommend it as "must" reading for other non-handicapped people who have never had a chance to find out how we who so far are able can help those among us who are disabled. The book is out of print but is available in public libraries.

Jackie Mallis

RECOMMENDED READINGS

In order to become more familiar with the natures and needs of individuals who happen to be handicapped (disabled), read the following personal narratives. The two which have asterisks are especially recommended. Anyone who has never read Helen Keller's story or who has read it so long ago the details have been lost should definitely read (reread) this classic.

* THE STORY OF MY LIFE. Helen Keller. Doubleday & Company, Inc.
* TAKE ONE STEP. Evelyn West Ayrault. Doubleday & Company, Inc.

Aphasia

I CAN'T SEE WHAT YOU'RE SAYING. Elizabeth Browning. Coward, McCann & Geoghegan.

Blind

SUN AND SHADOW. Rose Resnick. Atheneum.

TO CATCH AN ANGEL - Adventures in the World I Cannot See. Robert Russell. The Vanguard Press, Inc.

TO RACE THE WIND. Harold Krents. G. P. Putnam's Sons.

Leukemia

SHANNON. Dr. F. Leonard Johnson and Marc Miller. Hawthorn Books, Inc.

Motor Disability

OUT ON A LIMB. Louise Baker. McGraw-Hill Book Company, Inc.

Paralysis

A LONG WAY UP, The Story of Jill Kinmont. E. G. Valens. Harper & Row Publishers.

NOTE: All titles are available from the Austin Public Library.

GT # 7

CONTENTS

Preface i

Module

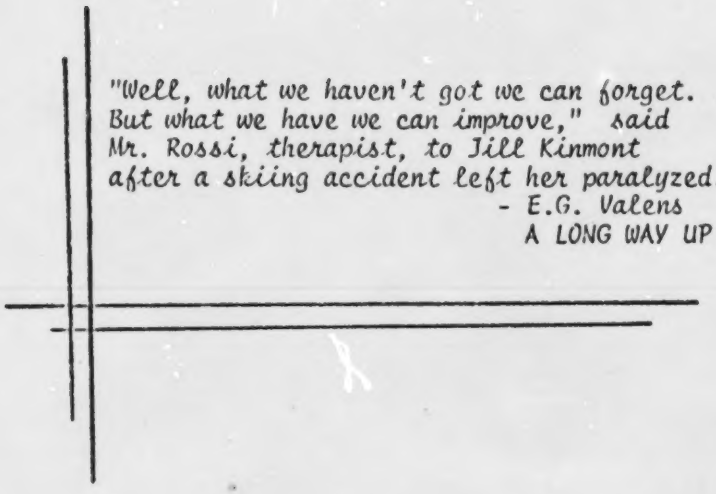
Enabling Objectives 1
Rationale 2
Preassessment 6
Preassessment Evaluation 8
Preassessment (continued) 13
Preassessment Evaluation (continued) 15
Activities
Ways to Develop Self-Concept 21
Ways to Motivate with Art 22
Ways to Motivate with Photography 24
Ways to Motivate with Drama 25
Ways to Motivate with Film Making 25
Ways to Motivate with Written Communication 28
Ways to Motivate the Kinesthetic Learner 32
Ways to Motivate the Auditory Learner 34
Postassessment 36
Postassessment Evaluation 37

Resources 38

Appendices
A. Torrance Checklist of Creative Positives 39
B. Famous Gifted/Talented People with Congenital or Acquired Handicaps 40
C. Sample Contract 44
D. List of Animated Films Available from Region XIII Education Service Center 45
E. Sample Journal 47
F. Guide to HOW TO MAKE A MOVIE WITHOUT A CAMERA 49
G. Services for Disabled Children 77

About the Developers of the Program... 89

IN SEARCH OF THE GIFTED HANDICAPPED



"Well, what we haven't got we can forget. But what we have we can improve," said Mr. Rossi, therapist, to Jill Kinmont after a skiing accident left her paralyzed.

- E.G. Valens
A LONG WAY UP

GOALS: *To discover positive contributions which gifted/talented students who are disabled may make and to encourage development of potential and of positive self-concepts while these students explore areas of high potential.*

I. Enabling Objectives

After completing this module, you will be able to

1. Identify POTENTIAL as well as demonstrated ability among the gifted disabled.
2. Devise appropriate ways to encourage disabled students to develop or improve their self-concepts.
3. Introduce potentially gifted disabled students to a variety of ways to communicate, providing opportunities to experiment with all appropriate methods.
4. Guide potentially gifted disabled youngsters to recognize and capitalize on their strengths and interests.

II. Rationale

She was a bright little girl, eager to please, eager to learn, interested in everything and everyone around her. Then suddenly she became seriously ill. When the fever subsided, she had lost her sight and hearing. For five years she was "wild and unruly, giggling, and chuckling to express pleasure; kicking, scratching, uttering the choked screams of the deaf-mute to indicate the opposite," as she herself said later. A devoted teacher - herself partially blind - worked with this child, using her sense of touch as the medium of communication. By bringing little Helen into contact with concrete objects, then spelling words on the palm of her hand, Anne Sullivan was able to reach the child's mind and began to develop hidden potential into what turned out to be remarkable abilities. The enormously gifted Helen Keller was probably the world's best-known multi-handicapped person.

There is much to be learned from Helen Keller's situation. True, her teacher was fortunate in having a one-to-one relationship with the child. In addition, the teacher herself had a disability and understood the fear and frustration of a child who cannot communicate. What is especially important in this example is that the child was treated as a person WITH POTENTIAL (who also happened to have disabilities). The usual avenues of learning were closed - auditory and visual - but there was nothing wrong with the child's ability to learn through touch and smell and Anne Sullivan capitalized on these strengths.

Another example of a teacher's sensitivity to the potential in a student who happened to be disabled is the work done by a young man in Japan. His student - Yoshihiko Yamamoto - was diagnosed as having a mental age of only three when he was twelve years old. Despite the discouragement Yoshihiko's mother received from authorities, she succeeded in having her mentally retarded child placed in a special education classroom. Yoshihiko was unable to do any paper-and-pen task, and his speech was distorted by a hearing loss. After observing the boy, the teacher developed a special curriculum centered around self-expression through art. Yoshihiko's first efforts involved copying the Japanese syllabisms which represented his name and copying cartoons from books and magazines. He was also encouraged to start a picture diary. At first Yoshihiko showed little interest in these tasks; however, his teacher persisted. As the child's skills improved, his interest increased, and he began drawing more intricate sketches, including one of the Nagoya Castle. The teacher showed him how to transfer the sketches to wood blocks for print-making. Little did Teacher Takashi Kawasaki dream that he was starting his mentally retarded and partially deaf pupil on the road to becoming one of Japan's leading artists !

Like Anne Sullivan, this teacher concentrated on the child's strengths. In both cases the children developed positive feelings which helped them to learn parts of the regular curriculum.

Many of the most highly respected figures in all areas of achievement have had one or more disabilities. Ray Charles, Jose Feliciano, and Stevie Wonder - all of whom are blind - are highly acclaimed musicians. Charles Dickens, although emotionally disturbed, wrote numerous well-regarded British novels. Toulouse-Lautrec gained fame as a French painter in spite of being deformed by an accident at age 14 and dwarfish-looking. Professional football star Tom Dempsey was born without a right hand and part of the left foot. Thomas Alva Edison left a pronounced mark on America's way of life in spite of his deafness. Albert Einstein and General George Patton are believed to have suffered from dyslexia - the inability to read and understand words, sentences, and/or paragraphs.

Would you have recognized the potential in these individuals if they had turned up in your class? Would you have looked for their particular strengths - or been overwhelmed by their disabilities? To most people, the words handicapped and gifted seem to be ridiculous paradoxes, not worth a moment's consideration. But at least as many gifted and talented can be found among those who are in some way disabled as can be found among the rest of the school population.

Generally, students who happen to have disabilities are viewed and categorized according to the disability: physically disabled, epileptic, mentally retarded, learning disabled, emotionally disturbed, partially deaf or hard of hearing, blind or visually impaired, speech

impaired, cerebral palsied... Once the student is labeled, emphasis is on the limitation(s) imposed by the disability, rather than on the search for the individual's strengths and potential.

Those who are gifted and who have one or more disabilities are an even more diverse group than other gifted/talented students. Moreover, they have been ignored and neglected longer than our non-handicapped gifted/talented. The time has certainly come to begin the search for gifted/talented students among this ever-increasing and varied population.

III. Preassessment

PLEASE DO NOT WRITE IN THE MODULE.

Attitudes Survey

It is important to examine your own feelings toward students with disabilities, for your attitudes will determine the extent to which you are willing to seek out strengths and to endeavor to discover the best ways to help the students develop their potential.

Your responses are for your eyes only; so please answer frankly.

1. I a. resent / b. am indifferent to / c. welcome the mainstreaming of students with disabilities who were formerly in special self-contained classrooms.

2. I a. do not understand / b. do not have time to study / c. am distressed by / d. have learned much about handicapping conditions.

3. I a. do not / b. find it hard to / c. can easily believe that there are gifted handicapped students.

4. I am a. afraid / b. confident / c. unsure of working with gifted students who are disabled because I
   d. may somehow hurt them.
   e. want to help them to achieve.
   f. do not know how to help them.

5. I believe that the people who have become known as gifted or talented in spite of their disabilities
   a. are exceptions.
   b. had special kinds of help I cannot give.
   c. are typical of what can be accomplished by other handicapped individuals with special abilities.

6. When students with disabilities are assigned to me, I

   a. make them feel welcome.
   b. accept them as individuals who happen to have disabilities.
   c. work on lessening the effects of their disabilities.
   d. help them compensate for their disabilities by emphasizing their abilities.
   e. tend to ignore them.
   f. try to discover areas of strength.

Turn to the next pages and compare your responses.

GT # 7

PREASSESSMENT EVALUATION

There are no right or wrong answers, since this is a self-searching exercise. You may (if you were totally honest with yourself) have marked

1. a or b
2. a or b or c
3. a or b
4. a or c ; d or f
5. a or b
6. c or e

- all of which are negative responses to some degree. But if they represent how you really feel, they cannot be considered "wrong" in the sense of incorrect because they do reveal your true attitudes.

They probably also indicate that you know little about handicapping conditions and how children who are disabled feel about themselves. You may be insecure about your ability to relate to such students. It would be helpful for you to read personal narratives of those who are disabled in order to share their experiences and feelings.

Rose Resnick, author of SUN AND SHADOW, states in her Preface, p.vi: "...attitudes, rather than the lack of sight, are the real agony of blindness..." Rose became blind at age 2 as the result of measles. She had accepted her condition without concern until she overheard a storekeeper whisper to a customer one day, "Such a pretty child - isn't it terrible she's blind?" The child rushed home sobbing, and told her mother of the incident, asking, "Is it terrible?" Her wise mother said, "It isn't terrible," pointing out all the things the child could do, just like her brothers and sisters.

At the First National Topical Conference on Handicapped Gifted/ Talented, the headmaster of the Human Resources School on Long Island commented on the tendency of persons to assume that a person in a wheelchair must be mentally retarded, too, and to address remarks, NOT to the individual concerned but to his/her companion!

Bernard Bragg, Chief of Faculty for the O'Neill Center's National Theatre of the Deaf in Connecticut, remarked: "Individuals tend to refrain from communicating on an even intellectual level with deaf people. It is too often assumed that deafness is accompanied by mental retardation, emotional disturbance, and even blindness."

All of these attitudes indicate ignorance of ("not knowing") what people with disabilities are like. For example, the grandmother of a little girl who had acute leukemia was informed by her kindergarten teacher, "Sometimes Shannon says she's tired and refuses to finish her papers. She'll announce before class that she isn't going to work that day. And she doesn't."

The grandmother asked if it was important that Shannon finish all of the papers. The teacher said, "I must admit that much of it is busywork for her. She has exceptional memory for details. The question is, should she be allowed to refuse to do what all the others have to do?"

The grandmother explained that the therapy for leukemia is very exhausting and suggested that Shannon be sent home to rest on days when she was too tired to work.

The teacher's reply was quick. "That's against school policy." Then she smiled, "I finally gave her a card to the library and excused her when she became difficult."

The grandmother wondered silently how sending Shannon to the library was different from sending her home. By letting Shannon go to the library where she could rest - or even be learning something! - the teacher was rewarding the child's "difficult" behavior and setting herself up for more of the same in case Shannon was faking her exhaustion, as the teacher suspected.

Another example of lack of understanding of a leukemic child was shown earlier when one of the mothers in the preschool cooperative which Shannon attended learned that Shannon had been "seriously ill but was in no way infectious to the other children." The mother called Shannon's family, demanded to know the nature of the illness,and threatened to call the authorities. When encouraged to do so, she and her child dropped out of the co-op instead.

Ignorance.

Freddy, a child with aphasia - a disability which involves either the understanding of speech or the production of speech or, in Freddy's case, both - was taught by his parents, especially his mother, until he

was of school age. In school he was forced to conform to patterns of behavior he could not understand and about which he could not express his feelings. The mother's attempts to explain Freddy's problem to the matron were brushed aside. A concerned teacher exerted tremendous effort to understand Freddy's problem and to figure out ways around it. With her endless encouragement and infectious enthusiasm, she got Freddy "hooked on learning." Freddy proved to be very intelligent with an excellent memory for details, was keenly observant, and thrived on challenge. His motor skills were fine. He learned to ski well and to ride horseback with all the special skills of an expert horseman. His mother realized that Freddy had imagination which needed stimulation through art and drama to facilitate self-expression. His photographs demonstrated imaginative and technical competence. But his parents had long, exhausting battles with the British authorities in charge of education. Freddy "sat through meaningless classes of French, failed to understand any sums, suffered agonies of embarrassment when his turn came for reading aloud... "

Worse, one teacher often turned her back to write on the blackboard, talking as she wrote, and all her words were lost because Freddy also had a hearing loss and depended upon lip-reading to understand, but he could not see her lips.

Ignorance. The teachers meant well in all of these cases, but they did not know the special needs and strengths of their students.

For so long, children with handicaps were shunted off to special schools or special classes with schedules which kept them out of sight and contact with the non-handicapped. Disabled adults were "hidden" in sheltered workshops. But now as a result of Congressional efforts, The Vocational Rehabilitation Act of 1973 and the Education for All Handicapped Children Act of 1975 (Public Law 94-142) have been passed, spotlighting the needs of the handicapped. The trend in education for the handicapped emphasizes mainstreaming: taking the mildly/moderately handicapped out of special self-contained classes and assigning them to regular classrooms when appropriate. This trend has made children with disabilities more visible in school. Disabled adults can be found working along with the non-handicapped in various private and public companies and organizations because of pressure from the Federal government to employ the handicapped.

As these people become better known as individuals, their personabilities and abilities reveal that they are not so different from the non-handicapped. They have the same basic needs, interests, concerns, and ambitions. They share similar experiences. Often they have higher potential and abilities than their non-handicapped associates.

The concern of anyone involved in educating students with disabilities should be to learn about the feelings of people with handicapping conditions, to try to understand the effects of the disabilities, and to search for and stress the STRENGTHS - "What can he/she do?" while setting goals high enough to challenge disabled gifted/talented students.

Preassessment (continued)

PLEASE DO NOT WRITE IN THE MODULE.

If you prefer to check your answers as you complete each item, turn to the page(s) indicated below the item.

1. What percentage of gifted and talented do you think would be found among those designated as disabled (handicapped) if a thorough search were to be made?

   (Page 15)

2. Which of the following kinds of ability would you expect to find among gifted disabled students?

   a. Intellectual
   b. Academic
   c. Creative and productive thinking
   d. Leadership
   e. Artistic (both visual and performing arts)
   f. Psychomotor

   (Pages 16, 17)

3. List at least 5 needs of the gifted/talented who have one or more disabilities.

   (Pages 18, 19)

4. Describe at least 3 ways to determine potential among disabled students who may be gifted or talented.

   (Pages 17, 18)

5. Describe adjustments which may have to be made to enable the gifted/talented who are disabled to express themselves.

   (Pages 15, 16)

6. List ways to help those who are gifted and disabled to develop positive self-concepts.

   (Pages 19, 20)

If you did not check your answers while you were working, turn now to the pages listed below and compare your responses.

Number 1: *Page 15*
Number 2: *Pages 16, 17*
Number 3: *Pages 18, 19*
Number 4: *Pages 17, 18*
Number 5: *Pages 15, 16*
Number 6: *Pages 19, 20*

GT # 7

PREASSESSMENT EVALUATION

1. A conservative estimate of 3-5% is considered the percentage of gifted/talented with disabilities. It is the same conservative estimate of gifted/talented among the non-handicapped population. (If a less conservative but more realistic figure of 10-15% is used for the non-handicapped, the percentage of gifted/talented with disabilities would also be 10-15%).

5. Adjustments which may have to be made to enable those who are gifted or talented and disabled to express themselves

   a. Use of typewriter or tape recorder

   b. Use of volunteer readers and Braille books or Talking Books for the blind (See Appendix E)

   c. Use of volunteer writers for students with motor difficulties

   d. Use of overhead projector rather than chalkboard (Handwriting is often difficult to read. On transparencies use letters of an appropriate height (not less than ½") and bright colors - NOT pastels - with black for contrast).

   e. Grades based on performance rather than on long, timed tests.

   f. Allowance for fatigue. A person with a disability needs frequent rest periods as a change from concentrated attention.

   g. Explanation for deaf students of what is being heard or laughed about. (Don't leave them out of discussions.) For a partially deaf person, be sure he/she is located in a position to hear with the "good" ear. Remind students who are speaking to face those who are deaf.

h. Challenge and encouragement, especially for the emotionally disturbed. (Many have become this way because of neglect and/or ridicule of their superior intellectual and/or academic abilities.) Begin with highly structured activities, gradually progressing toward more freedom in planning own goals and activities. Involve the emotionally disturbed in music, dance, and creative dramatics to enable them to express hostility, rage, and hatred in constructive ways.

i. Many opportunities for affective development and interaction with non-handicapped. (Teach NON-handicapped to be patient and helpful when asked for help.)

j Encouragement of partners working together in lab situations, especially non-handicapped with the disabled.

2. All six kinds of giftedness spelled out by the U.S. Office of Education can be found among students who are disabled.

The North Carolina School of Arts has trained a deaf concert pianist. A teacher at the Texas State School for the Deaf - who is deaf herself - has a degree in music. The National Theatre of the Deaf has performed successfully not only in this country, but in several foreign countries as well and received a television Tony Award in 1977 for its achievements. The Special Olympics Program annually features wheel chair competition for those who are motor disabled, and the Human Resources School on Long Island (New York) has wheelchair drama in an arena theatre style.

Robert Russell, writer of TO CATCH AN ANGEL, was an active member of Yale's wrestling varsity despite being blind.

These are not isolated examples but typical accomplishments of the disabled and gifted who have been encouraged.

4. Ways to determine potential: ANY 3

   a. Use of Torrance Tests of Creative Thinking or Thinking Creatively with Sounds and Images (the latter with adjustments appropriate to strengths)

   b. Use of the Torrance Checklist of Creative Positives (See Appendix A, p. 40.)

      (NOTE: Torrance maintains that these characteristics can be observed while students are engaged in activities in visual arts, music, dance, creative movement or drama, creative writing, and science.)

   c. Use of biographical data form with parents plus interviews with individual students about interests, ambitions, preferred occupations, etc.

   d. Comparison of those who are disabled with others of *their own sub-group,* not with the non-handicapped.

   e. Weighting more heavily those characteristics which enable a disabled individual to compensate for his/her disability (e.g., visual perception for the deaf, auditory perception for the blind, kinesthetic ability where evident, etc.)

      NOTE: Many of the characteristics are the same as those given in Module 2 (Characteristics) for the general population of gifted/talented. The clusters may be different.

f. Use by qualified school psychologists or educational diagnosticians of sections of the Wechsler Intelligence Scale appropriate for the individual (e.g., Performance Scale for deaf, Verbal Scale for blind...)

3. Needs of the gifted/talented who happen to be disabled: ANY 5

a. Acceptance as individuals, NOT as disabled persons

b. Development/reinforcement of positive self-concepts (Thoughtless remarks and insensitivity damage the egos of the disabled. A typical experience described wryly by Harold Krents - who happened to be blind - from TO RACE THE WIND:

> *These wonderful ladies in the dining hall at college would not communicate with me except through an interpreter - usually either Ben or Chet who were both well versed in the special language of the sightless - Blindeesey.*
>
> *Meal after meal it was always the same.*
>
> *"Would he like some French-fried potatoes?" one of the Green Ladies would say to Chet.*
>
> *"Yes, please," I would reply.*
>
> *"Would he care for some string beans?" another would inquire of Chet.*
>
> *"No, thank you," I would retort patiently.*

c. Inclusion in groups of NON-handicapped gifted/talented with similar interests and points of view.

d. Concentration on discovering and developing abilities

e. Minimizing of disabilities while being provided with help to strengthen weakness

f. Instructional materials, resources, and equipment appropriate for the special gift(s) and disability

g. Challenging activities suited to abilities

h. Opportunities for self-expression of feelings, attitudes, frustrations

i. Encouragement in the arts where the strengths of those who are gifted and disabled often lie

j. Extra time to allow for absorption and assimilation or for completion of work

k. Many sensory experiences of different kinds

l. Instruction and encouragement toward widened horizons in career education

m. Encouragement after failure to realize that making mistakes is what helps any person to learn

n. Emphasis on developing independence

o. Encouragement to participate in community organizations - Scouts, theatre, ballet groups, local orchestras, etc.

6. Ways to help the gifted disabled develop positive self-concepts

a. Provide these students with classroom and educational responsibilities within their abilities

b. Recognize the student's learning strength(s) and INFORM HIM/HER OF THESE.

c. Provide activities in which the disabled can experience success

d. Provide frequent reinforcement of positive behaviors with praise appropriate to the student and situation.

e. Encourage these students to plan their own learning activities and time schedules.

If you prefer, proceed directly to Activities. Complete one or more as needed. Otherwise, score your responses.

SCORING

Item 1: Allow 2 points if the percentage you gave was typical of NON-handicapped.
Item 2: Allow 2 points for each kind of ability.
Item 3: Allow 2 points for each special need.
Item 4: Allow 3 points for each way to discover potential.
Item 5: Allow 2 points for each adjustment given.
Item 6: Allow 2 points for each method to develop positive self-concepts.

Entry Level

Item 1: If you did not score a full 2 points on
Item 2: the first item and at least 10 on the second, you're not aware how many gifted/talented students are disabled. Complete at least one activity from EACH lettered section, A through I, pp. 21-36.
Item 3: If you did not score 8, you seem to lack understanding of the special needs of the disabled gifted. Complete Activities from Sections A, G, and H, pp. 21, 33-36.
Item 4: If you did not score 8, complete Section I, p. 36. You need to discover the potential of disabled students.
Item 5: Disabilities require adjustments non-handicapped persons may not think of. If you did not achieve at least 5, complete activities from Sections B through H which require an adjustment for different problems.
Item 6: If you did not score at least 5, complete three activities from Section A to increase your skill in helping students improve self-concepts.

IV. Activities

A. Ways to Develop Self Concept

1. Have students keep a list of responses to questions such as "If you were a color (automobile, animal, musical instrument, flavor of ice cream, famous person, plant...) what color of that item would you be?"

   Discuss responses, emphasizing that responses which are "different" are NOT "dumb" but are desirable. Reinforce unique responses with praise for students producing them.

2. Discuss with the group

   a. the importance of individuality. Play the song popularized by Sammy Davis, Jr., "I've Gotta Be Me," (in the kit).

   b. the points made in the lyrics. Have students express themselves by drawing, writing, speaking on tape, or photographing just WHO they are. The theme for these projects will be "I've Got to Be Me." NOTE: Some students may feel uncomfortable expressing themselves in the ways mentioned. Encourage them to cut pictures from magazines which represent their interests and concerns, making a collage with these. (If space permits - and students wish - let individuals lie on the floor on a large sheet of butcher paper while friends outline their shapes. Have the individuals cut out their shapes and attach the collage to these paper identities.)

3. Have students select one of the famous persons listed as having disabilities (see Appendix B, p. 41) and suggest that they select one individual whose interests are similar to their own; e.g., sports, art, inventions, creative writing... Work closely with each student, assisting him/her to perform the following activities:

   a. Find out more about the person's life with a focus on interesting personal items.

   b. Gather material which illustrates the person's accomplishments. (Students may wish to trace or copy pictures from the encyclopedia or other reference. Arrange this material in a folder or on the bulletin board.)

c. Set up a classroom sharing activity. This could take several forms:

(1) A general 'rap' session with students asking questions about the famous person while the "expert" resource person supplies the answers from his/her research.

(2) A game in which the person wears on his/her back the name of the chosen individual. Another person asks questions about his/her profession and self in an attempt to guess who he/she might be representing.

(3) A quiz show similar to "To Tell the Truth" or "What's My Line?" Two students could work together gathering information about a person so that they are equally knowledgeable about the subject for a "To Tell the Truth" show. The panel (rest of the group or class) must decide from the responses which one of the individuals is the REAL Thomas Edison, or whoever, according to the person whose information rings most true!

4. Competitive learning games like Password played by teams help a student feel better about him/her self, providing the game chosen is within his/her abilities. Verbal expression is more comfortable than written expression for many handicapped, and such oral games provide each person a chance to feel part of a group, even to play a vital part on a winning team.

5. Assign responsibility to students within the range of their abilities so that they will not feel different and set apart from the non-handicapped.

Encourage each person's responsibility for keeping weekly records of daily classroom activities and for choosing those educational activities which he/she feels will help improve academic skills.

Draw up a contract with the student in which he/she specifies a desired goal and establishes the time limit for accomplishing it. (Remember that more time is desired by gifted students in general and is necessary for students with certain handicapping conditions.) The contract enables the student to monitor his/her own actions and/or work and helps him/her appreciate the meaning of an agreement. (See Appendix C,pp. 45+ for sample contracts.)

B. Ways to Motivate Expression with Art

1. Have students who enjoy doodling or drawing pictures begin a portfolio of this kind of self-expression. (NOTE: Preservation of work encourages higher quality, greater variety.)

2. Provide a sheet of paper with a partial drawing on it (e.g., some lines, connected or disconnected, a claw-like shape, overlapping circles...) and inspire students to use their wildest imaginations in completing the drawings, first discussing possibilities. (The variety of interpretations provides insights and stimuli for other drawings.)

3. Provide opportunities for following oral directions. Read a description of a strangely shaped creature which the students are to illustrate on their papers. (This is a good exercise in space orientation - left/right side, opposite, underneath, parallel - and in clarifying geometric shapes.)

   or

   Have students sketch imaginary objects and describe them with such clear detail that the rest of the class can duplicate the original by drawing without seeing the original. (Use this and similar art activities judiciously for those students whose handicapping condition will not interfere.)

4. Use the blank walls, the sides of steel storage cabinets, the backs of bookcases (unless they have wooden veneers) as canvases for interior design. One group of youngsters might prepare a chronological historical mural; another a series of panels of cultural events, or illustrations of favorite folk tales or legends...(Students should work out their plans carefully on paper ahead of time with miniature sketches so that decisions about colors and line can be made before any permanent marks are made on the walls or furniture.)

5. Have students use the chalkboard for a drawing "tablet." Many students have developed an aversion to the chalkboard because they associate it with drills. Deadly memories of standing in front of the room with a piece of chalk and failing to complete a problem or spell assigned words correctly are painful.

   Let the student(s) at the chalkboard DRAW answers. For example, in reviewing words with a long a sound, divide the class into two teams. Have one representative of each team communicate a word through his/her drawing. (This is an interesting exercise in word interpretation. Given the word pain, one student may draw a face with a grimace while the other draws a throbbing heart or a stubbed toe with stars circling it.) Team members must write the word indicated, spelling it correctly at their desks using paper and pencil. The correct word is then printed or written on the board by a volunteer and copied by students at their desks.

Students who have resisted spelling exercises for years jump at the opportunity to play this game and are willing to copy words from the board as well.

6. Use the classroom as a gallery for displaying student art products of all kinds. Invite other classes in for a showing even serving simple refreshments. Have program notes about each piece of art ready to distribute.

C. Ways to Motivate Expression with PHOTOGRAPHY

NOTE: Many students may have access to Instamatic cameras at home. If not, contact local camera dealers and obtain used or inexpensive cameras for classroom use. (They may prove to be a much more valuable investment than textbooks.) Occasionally, dealers may even donate sample cameras.

1. Have students take a nature hike or walk around school grounds and take shots of scenes which have at least two dimensions: a clear foreground and background.

   Mount the photographs and have three paragraphs written or recorded on tape, describing the foreground, middle ground, and background of each photograph. A collage of photographs may be used for discussion of dimension.

2. Have each student take a picture of a tree which has a particularly expressive shape, then find (or write) a verse or a paragraph to accompany the picture.

3. Provide statements which express feelings and have students take photographs to complete the thoughts:

   Happiness is ...
   Sadness is...
   I like (dislike)...
   School is...
   Someday I hope...
   Winter (summer, spring, autumn) makes me feel...

   NOTE: This exercise provides insight into how students view their environment.

4. Have students prepare a series of photographic slides in sequence to tell a story.

   Encourage them to write a script and to supply appropriate background music for presentation to the class.

5. Have students prepare a photographic essay in which the pictures express the ideas or opinions:

   Getting to school on time is rough.
   People are junking up the environment.
   The loneliest hour of the day is...
   I dread going to school because...
   My favorite things are...

6. Have an artistic student make a large drawing on cardboard showing something which holds particular interest for him/her (e.g., a new car, a sport, a pet...) He/she can cut out the shape and use it as a background for a series of snapshots which either tell a story about the subject or relate feelings.

D. Ways to Motivate Students with DRAMA

1. Take a specific word with a general meaning, such as "walk." Have students pantomime different styles of walking (stroll, stagger, shuffle...). Then have them pantomime walking in different places (through a muddy field; across cool, damp grass, barefoot; across heavy traffic; through a park at night...). Classmates can try to guess the word or situation.

2. Discuss different emotions. List them on the chalkboard; then have students use gesture, facial expressions, and other kinds of non-verbal language to communicate the emotions.

3. "Charades" can be not only a popular group game, but also an excellent exercise in understanding syllabication. Have small groups participate. An endless variety of subject matter can be represented in this form of drama - famous persons, events movie titles, song titles, different elements of literature....

4. Let students do "take offs" of teachers in the school. Explain that the object is to exaggerate particular gaits, expressions, or mannerisms, NOT to be disrespectful. (BE CAREFUL INTRODUCING THIS ACTIVITY.)

   Students may also want to do "take offs" on each other - again, the teacher must emphasize the object is NOT to mock or ridicule.

E. Ways to Motivate Students with FILMMAKING

This activity is not as costly or as complicated as one might imagine, and the rewards of student involvement in film making are well worth pursuing.

As with photography, check with local dealers for inexpensive used or sample equipment. You will need

a super-8 movie camera with automatic zoom lens
a tripod
a projector
a splicer and splicing liquid
an editor
some cans to keep filmstrips in while editing

Explain to students at the outset the financial responsibility involved in working with expensive, sensitive equipment. Guide students in planning projects carefully and completely to limit the amount of wasted film footage.

1. Begin with a careful study of the working mechanisms of the camera. Have students identify the parts, then practice outside the classroom, slowly following action (capturing a person riding on a bike or tossing a ball back and forth, jumping rope, playing a game...) Stress the importance of slow, smooth movement of the camera in order to avoid jerkiness and blurring. (For this no film is used in the beginning.)

2. Introduce students to film making with animation, using the film, HOW TO MAKE A MOVIE WITHOUT A CAMERA (in the kit). Show students other animated films. (Norman McLaren has developed a number of interesting, unusual short films combining animation and music or a theme. For example, Synchromy, available from Education Service Center, Region XIII: # 11348, and Blinkity Blank, a rental film available from the University of Texas Film Library) *SEE APPENDIX F for guide to HOW TO MAKE...*

   In addition, numerous animated films dealing with a variety of subject matter can be obtained from the Region XIII Education Service Center. A list of these is given in Appendix D, pp. 47+.

   Explain the technique of animation (or invite a guest speaker from the high school photography department or a nearby college of visual arts). Stress the fact that a single frame will produce only a flash of an image; it takes about 16 frames (or a count of about 2 seconds while shooting) to achieve a visible image.

   As an exercise to impress this information upon students, have them take felt-tip pens and make random designs on a strip of clear (transparent) film. Explain that the design will have to be repeated EXACTLY in about 16 small frames before it will be visible on the scene. Then attach all strips and show the reel with lively background music. (It will be flashes of colors and designs, an experience in producing abstract art. This is an exciting exercise for students as they see that they can make a film without even using a camera!)

3. Have students decide on a subject or theme for an animated movie. A special education class at Oceana High School in Californ[illegible] used a battle of prehistoric animals. For this the students created the animals from clay and used a wildlife poster (such as Sierra Club publishes) for a background.

   With the camera secured on a tripod, assign (or let the group select), one individual to be in charge of the camera, while the others provide the action. The camera person will hold the button of the camera for a slow count of 2, while the action crew move the animals only slightly - e.g., turn a head, lift a foot, flip a tail - then the camera will shoot again. (The project requires considerable patience and calmness on the part of all participants. For animation to work well, each movement must be very gradual.)

   Have the group select music for appropriate background sounds. Some of the music from the sound track album of Mondo Cane has good haunting segments for an animal battle. Scott Joplin records also work well with animation. (NOTE: The first part of this activity will probably be impossible for students with motor control problems but the selection of music can be the responsibility of such students).

4. By this time, the students are probably feeling like motion picture-making pros. Let them begin plans for a film with a plot and student acting. The planning group for a film plot should be limited to 5 or 6 students. On the wall fasten a large sheet of butcher paper divided into squares or rectangles about 5" x 5" (or 4" x 5"). This will serve as the "storyboard" for a step-by-step presentation of the film plot. (The sequencing pattern of incidents in a comic book can be shown to help students understand the correct use of the boxes or "frames".) Explain that each action which the students wish to have expressed in the film must be drawn in each frame.

   Allow time for students to exchange ideas for the characters, setting and plot. Remind students that they must listen to each other very carefully and respect each other's ideas as well as respond to them. Once agreement has been reached on basics, compromises will have to be made for the final story because there will not be time to do everything the group would like to include. When the scenes for the action are clearly agreed upon by students (which field, which park, which building, which restaurant, etc.) it is time for ACTION. If students have access to transportation and their parents provide written permission for them to leave campus, it is wise of the teacher

to allow the students to do the actual "on location" shooting without his/her supervision. After all, it is their movie, and this responsibility for seeing that the proper permissions are secured for shooting in the chosen places, as well as for leaving campus, and that scenes are handled in the way they have written them is important for developing self-concept. However, where the age of the students or school policy requires the presence of the teacher, he/she should remain unnoticed in the background, well away from the action, yet near enough to comply with "regulations."

NOTE: The teacher's role is that of "producer": to provide financial support and to give students responsibility for showing that the investment of school money was well made.

The art of film making provides an expression of almost all of the potential talents which students may possess - artistic talent, technical skills, modeling, acting, directing, story telling... The student with musical ability can choose (or make) a sound track for the film. Students with "a gift for words" can present the narrative. Film making offers opportunities for individuals to undertake a sophisticated project, to plan and work together, and to produce a finished creation of which they can feel proud. The results of a good film are an indescribable "high" for students and teacher alike. The best part is showing the finished product to other classes or community groups.

F. Ways to Motivate Students with WRITTEN COMMUNICATION

1. Journals

The student who has been discouraged by his/her inability to spell or punctuate correctly will be hesitant about keeping a daily journal on his/her own. Therefore, it is wise to begin a unit on journal writing as a group activity. Allow the students to decide among themselves on a typical catastrophe which might put them all in a remote setting: e.g., shipwrecked on an island, trapped in a hotel in Florida during a hurricane..

Have each student choose an imaginary identity. Then have him/her find a picture in a magazine which will represent him/her. Have a name created, an occupation identified, and a reason determined for being where he/she is. In this way the students can escape self-consciousness in the identities of someone else and their imaginations are freed to roam.

Have each student make a notebook about 4" x 6" or 5" x 7" and write his/her assumed name and profession on the cover. After each person's picture has been mounted on a large poster with his/her name and profession clearly printed below, it is time to begin the journal.

Using the overhead projector, the teacher writes the beginning of the journal as students dictate to her, making sure that sentences are complete and clear. At intervals in the story, each individual must record his/her personal opinion, reaction, or interpretation. Occasionally, the teacher may supply subject matter for a day's entry; e.g., violent storm, awful sound outside the tent, disliked member of the group of imagined characters...Students then offer their reactions in terms of their assumed identities.

(A sample journal developed by juniors and seniors in a special education classroom is in Appendix E, pp. 49+.)

2. Poetry

Art and photography projects are effective in motivating the writing of poetry. The essential message to get across to students about poetry is that it does not have to rhyme and it can be about ANY subject.

Two easy, popular, and successful techniques for poetic expression are the haiku and the cinquain.

a. The haiku (pronounced high' coo) This Japanese poetic form paints a word picture (captures an observation), usually about nature. For example:

Fog

Ghostly mist settling
Upon the open pasture
Slowly mantles it.

April

Warm sun, sudden rain,
Rainbows shining overhead-
April's back, smiling.

The challenge of haiku is its syllable arrangement:

Lines 1 and 3: 5 syllables each

Line 2: 7 syllables.

b. The cinquain (pronounced sin' cane) is a five-line poem originated by American poet Adelaide Crapsey in the early 1900s. Like the Japanese verse forms, it, too, is a strict pattern of syllables. Study the example below.

NOVEMBER NIGHT

Listen...	(2)
With faint dry sound,	(4)
Like steps of passing ghosts,	(6)
The leaves, frost-crisp'd, break from the trees	(8)
And fall.	(2)

- Adelaide Crapsey

c. Another kind of poem is the acrostic "open end" poem. The first letter of each line makes the name of something and THE TITLE. (Each succeeding line must begin with a different letter from the title in order. A single word, a phrase, even a sentence may be used. The length of the word/title determines the length of the poem.

RAIN	MOON
Running in the gutter	Man-in-the-moon,
And pouring down the spout	Oh, where are you tonight?
In such a hurry with	One of our own men
No place to go.	Now is "the man ON the moon."

NOTE: If the poems had been titled FIRST POEM WOULD HAVE HAD 10 LINES AND THE SECOND, 9 LINES.

R	AND	M	THEN THE
A		O	
I		O	
N		N	
S		L	
H		I	
O		G	
W		H	
E		T	
R			

d. A teacher of an elementary school in Pennsylvania devised a unique approach for turning students on to poetry. (The Gifted Quarterly, Spring, 1976, p. 45) She showed slides of

the Navajo country with an accompanying record of haunting Indian music. At the same time she read this brief poem to the students:

"The voice that beautifies the land!
The voice above
The voice of the thunder among the
dark clouds."

She then asked students to express voices which they believed they might hear while she flashed the scenes again, this time without sound. "The voice of the wind sweeping across the desert," whispered one student. Others offered equally poetic responses. The teacher lettered the group's "poem" on a wall chart. It soon became the favorite reading material of the class.

e. "Picture poems" - or concrete poetry, as it is often called - are also fun and challenging. One kind is the diamante or diamond invented by Iris M. Tiedt, Assistant Professor, University of Santa Clara, California. The diamante has a specific 7-line pattern. A mini version of a diamante is a 4-line poem like the examples below.

PARENTS

Prickly, warm,
Yelling, warning, loving,
A woman and a woman
United.

TAPE

Icky, sticky,
Falling, unwinding, tangling,
What a mess!
Tape.

The pattern forms the shape of a diamond. The title is a noun, naming a person, place, or thing.

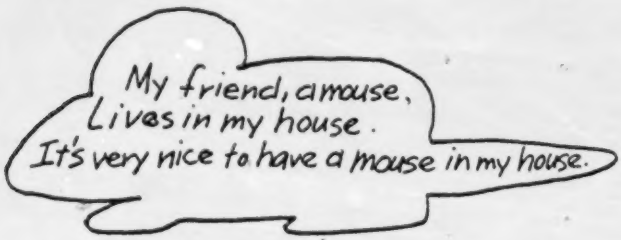
Line 1 contains two adjectives, words that describe what has been named.
Line 2 has three verb forms (words ending in -ing or - ed) which tell what the noun in the title is doing.
Line 3 is a thought about the noun expressed in a short phrase.
Line 4 repeats the word in the title, or is a synonym, or a related word.

f. In a different kind of "picture poem" the words chosen are printed inside the shapes of the subject or, more often, form the shape of the subject with the shape of the poem adding to its meaning.

An example of each type is shown on the next page.

GT # 7

Animals Live Here, Too, p. 63 (Encyclopedia Britannica Educational Corporation):



Reading Skills Activity Cards: CREATIVE READING
(The Center for Applied Research in Education)

G. Ways to Motivate the Kinesthetic Learner

1. Provide the student with a tray of damp sand or modeling clay. Allow him/her to practice spelling or to create designs in the tray with a stick.

2. Offer the student finger-painting materials. Allow him/her to copy words from the board or to draw designs with the finger-paint.

3. Have the student bring to class items with different shapes and textures (nails, buttons, fabrics, etc.). Have him/her take a box or plastic tray full of damp sand and create a mold in the sand, then pour instant plaster (powder/water mixture) and the collection of assorted items into the mold.

   (A writing assignment could be developed around this creation. For instance, he/she might write about having found this "treasure" on an archaeological expedition. Have him/her describe the discovery and explain what it indicates about a "past" civilization.)

4. Provide a sheet of plastic which the student can place on top of cardboard sheets on which words have been written in bold manuscript or cursive writing. The student traces the material with a grease pencil and wipes off the plastic when finished. Have the student trace a picture which he/she likes, then paint the plastic, dividing the picture into sections with black lines, producing an effect like stained glass.

   (NOTE: Onion skin typing paper is also good for tracing.)

5. Have the student tell you a story of 2 or 3 sentences (a longer paragraph for older students). Write the story on a sheet in bold print or type it on a primary typewriter. Then have the student read back the story, tracing the words with his/her finger(s).

   If he/she has difficulty with a word,cut out the word from a TEXTURED material (like velvet or sandpaper) and glue the word to a card. Have the student practice tracing the word. Then have him/her read the entire story, possibly illustrating it.

6. Annabelle Markoff of Palo Alto, California, has designed a method for students to "diagram" single words in order to have clearer images of troublesome words. The student indicates with diagonal marks and hyphens whether lower-case letters are small consonants - like c, m, n - or whether they have "hats" or "tails." (The hyphen also represents a vowel.) This is a good exercise in both visual memory and sequencing. Older students enjoy diagraming with a grease pencil on transparencies for the overhead projector.

   SAMPLES: frighten would be /--///--
   student -/-/--/

7. Have the student use colored yarn and glue to form words in three-dimensional print or cursive writing on large sheets of cardboard. Then have him/her trace these textured words with his/her finger(s).

8. Have a typewriter on hand. Dictate words or sentences for a student to pick out on the typewriter. Ask him/her to sound out the letters as he/she presses the keys.

9. Chartpack Velvet Touch Lettering sheets (available from school supply houses) provide an opportunity for students to make words with stylized elegant print by merely burnishing (rubbing) letters with a pencil when each letter has been position where desired. Each time the student burnishes a letter, have him/her repeat the letter until it is finished. (Let the student make his/her own sight vocabulary words this way or label folders...)

10. Have one student write a word on the back of another student with a removable crayon or washable felt pen. Can the second student guess what the word is? (This can also be done with just a finger.)

11. Show a student how to carve a design on a wood block and encourage him/her to block-print the design. Bold block prints can be used effectively to illustrate written work.

12. Have students use 1" graph paper on which to write words, one letter per square. Have these letters cut apart and stored in an envelope with the word written on the outside of the envelope. The letter squares can be used later, scrambled, to make words, to practice timed word-building, etc.

H. Ways to Motivate the Auditory Learner

1. Take the students on an oral fantasy trip. Ask them to lay their heads on their desks, close their eyes, relax, and just follow their imaginations. Begin describing a scene, such as this one:

> Imagine that you are floating on a river. The river is winding through a beautiful forest. You can see the trees, the colorful flowers, the blue sky. You can hear the cries of birds, some harsh, others sweet and melodious. Now the river reaches a mountain and flows into a cave. You float into the cave.

Have students continue the journey in their imaginations and "see" what happens. After 5-10 minutes, ask for descriptions of the different scenes students "saw" and of the things that happened to them in the cave.

2. If students resist the kind of fantasy described in Number 1, start a description of a certain type of automobile racer which they are to assume they have just purchased. For 5-10 minutes let them drive the vehicle anywhere they wish; then have them share their imaginary experiences.

3. Read to students an imaginary will developed by an eccentric wealthy old aunt. Discuss all of the strange possessions which one may accumulate in a lifetime which are meaningful to the collector but perhaps not to others. Have students write a will listing things which are meaningful to them. Encourage them to use their wildest ideas about the items they will include.

4. Play a record which produces sound pictures. For example, there is an album called "Mexican Trip" (Mystic Moods Orchestra, Philips Records) which takes the listener to the market place, to a bullfight, through the hectic Mexico City traffic, to the high surf of Acapulco Bay.

   Have students discuss what they have experienced while listening.

   Another album, "One Stormy Night," (in the kit) combines the many moods of a thunderstorm with the sound of trains and crickets and the steady pounding of rain. Something like this could be used as background music while students compose an original short story beginning, "It was a dark and stormy night..."

5. Play image-producing classical records, such as "Night on Bald Mountain," "La Mer," or "Clair de Lune" (giving the English for the titles, "The Sea," "Moonlight")... Have students describe their impressions and feelings while they listened. (Public libraries or members of the faculty may have other appropriate classical recordings. The Peer Gynt Suite or one record from it, the War of 1812, the Rite of Spring *(Sacre du printemps,* the original French title) are other possibilities. Rite of Spring is in the kit.)

NOTE: For students with visual handicaps the Library of Congress provides many services available through local public libraries, the local affiliate of the National Easter Seal Society, etc. See Appendix G for information.

I. Administer one or more of the following to students with disabilities who may be gifted/talented: Torrance Tests of Creative Thinking, Thinking Creatively with Sounds and Words, Torrance Checklist of Creative Positives. (The tests are in the kit; the Checklist in Appendix A in the module.) Score the item(s), discuss the scores with the students, and plan appropriate activities for those who indicate giftedness.

V. Postassessment

PLEASE DO NOT WRITE IN THE MODULE.

1. List at least five ways to determine the POTENTIAL of students with disabilities.

2. Describe appropriate ways to challenge and encourage disabled students to develop their strengths.

3. Describe different ways to enable gifted disabled students to express themselves when the handicapping condition interferes with what might normally be expected.

4. Describe different ways to help the gifted disabled to develop positive self-concepts.

Turn to the following page and compare your responses.

GT # 7

POSTASSESSMENT EVALUATION

1. See pages 17, 18, Number 4.
2. See pages 22 B - 33, also pages 18, 19, Number 3.
3. See pages 15, 16, Number 5.
4. See pages 19, 20, Number 6, and page 21 A.

Review the objectives listed on page 1 of the module, and rate yourself on a 1 to 5 (high) scale according to your candid opinion of the degree to which you have achieved each objective.

For example: 5 = very well, could not be improved

3 = average, fair demonstration of understanding and knowledge

1 = poor, need much improvement

If you score 3 or lower on any objective, recycle through the appropriate activities; then try the necessary parts of the Postassessment again.

Resources

Film

HOW TO MAKE A MOVIE WITHOUT A CAMERA. Michael and Mimi Marshaw. Rainy Day Films.

Records

"I've Gotta Be Me." Sammy Davis, Jr. Reprise Records, A Division of Warner Bros. Seven Arts Records, Inc.

"One Stormy Night." Mystic Moods Orchestra. Philips Records. Sutton-Miller Ltd.

"Rite of Spring." Columbia Symphony Orchestra. Columbia Records.

Tests

THINKING CREATIVELY WITH SOUNDS AND WORDS. E. Paul Torrance and Joe Khatena. Lexington, MA: Personnel Press/Ginn and Company.1973.

TORRANCE TESTS OF CREATIVE THINKING. E. Paul Torrance. Lexington, MA: Personnel Press/Ginn and Company. 1966.